

Temporary Gallery

OP-FILM. AN ARCHAEOLOGY OF OPTICS

Filipa César & Louis Henderson

16 Sept – 12 Nov 2017

Opening: Fri 15 Sept, 7 pm



Noticiero ICAIC Latinoamericano, Santiago Álvarez, 1966

Press release

date: 7 Sept 2017

press contact: Baptist Ohrtmann, bo@temporarygallery.org

Temporary Gallery

OP-FILM. AN ARCHAEOLOGY OF OPTICS

Filipa César & Louis Henderson

Curated by Regina Barunke

The lighthouse—erected with the purpose of shedding light on the dark unknowns of the world—bears the wishes of a modernism obliged to enlightenment as no other structure: the superiority of reason and spirit over nature, the belief in technological progress as well as global commerce, carried by the idea of colonialism, imperialism and Christian mission. Optical inventions like the Fresnel lens in 1822, which has been employed in lighthouses ever since, assisted sea travel and naval artillery to establish the new world order. Its function is now assumed by radar as well as sonar and satellite-controlled navigational systems. In their film and the accompanying collection of material, Filipa César and Louis Henderson weave a cartographic and profoundly hybridized image-text fabric that examines how optical technologies convey 'Western' notions of military and colonial developments and are conveyed by them in turn

About Filipa César and Louis Henderson

Filipa César, born 1975 in Porto, Portugal, Filipa César is an artist and filmmaker, living in Berlin. She is interested in the porous borders between the moving image and its reception, the fictional dimensions of the documentary and the economies, politics and poetics inherent to cinema praxis. Her work also takes media as a means to expose counter narratives of resistance to historicism. César studied 1996-1999 at the Fine Art Faculty, University Lisbon, 1999-2000 at the Academy of Fine Arts in Munich, and graduated 2008 with MA Kunst im Kontext at the UDK in Berlin. Solo exhibitions (selected): 2017 Op-Film. An Archaeology of Optics (with Louis Henderson), Gasworks, London; 2016 Berlinische Galerie; 2014 Mined Soil, Hordaland Kunstsenter, Bergen; 2013 Filipa César. Single Shot Films, Kunstmuseum St. Gallen, St. Gallen; 2012 Luta ca caba inda (The struggle is not over yet), Jeu de Paume, Paris & Arsenal - Institut für Film und Videokunst e.V., Berlin & The Showroom, London, MUDAM Musée d'art moderne Grand-Duc Jean, Luxemburg; 2011 The Embassy, Labor Berlin 5, Haus der Kulturen der Welt, Berlin, Filipa César. The Four Chambered Heart, MNAC Museu do Chiado, Lissabon; 2004 Kunsthalle, Vienna

Born 1983 in Norwich/UK and currently lives in Porto and Paris, Louis Henderson is a filmmaker whose works investigate connections between colonialism, technology, capitalism and history. His research seeks to formulate an archaeological method within film practice, reflecting on new materialities of the Internet and the possibility for techno-animistic resistance to neocolonialism. A graduate of London College of Communication and Le Fresnoy – studio national des arts contemporains, Henderson completed his post-diplôme within an experimental art and research group at the European School of Visual Arts. Exhibitions (selected): 2017 Op-Film. An Archaeology of Optics (with Filipa César), Gasworks, London; Cinafrica. Under construction, Galerie für zeitgenössische Kunst, Leipzig; Countour Biennale 8, Mechelen (with Filipa César); Transmediale, Berlin; Fiber and Liquids, Kunstverein Harburger Bahnhof, Hamburg; 2016 Time of Reasonable Doubts, 5th Moscow International Biennale for Young Art, Moskau; VIDEONALE.16, Kunstmuseum Bonn; 2015 Les Lundis de Phantom, Khiasma, Paris; Embodied: Performance & Documentary, Nikolaj Kunsthal, Copenhagen; The School of Kyiv: Kiev Biennial, Kiev; New York Film Festival

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Public programs

Fri 15 September, 7:30 pm – Reading (during the opening)

Filipa César & Louis Henderson: Refracted Spaces (EN)

Filipa César & Louis Henderson imagine the lighthouse lens as a departing point to develop a critique of Western epistemology. In their lecture performance the artists will discuss the themes of their exhibition in relation to topics ranging from indigenous sea-navigation methods and cartographic law to forensic research of the Mediterranean refugee crisis; from aesthetic strategies of non-locality and opacity that interrupt optical surveillance to systemic racism embedded within technological developments; and from the materiality and ontology of blackness and black light to afrofuturist narratives of submarine resistance.

Thu 19 October, 7 pm – Artist Lecture

Louis Henderson: Glassy Culture. The Lighthouse at the Edge of Thought (EN)

The British artist and filmmaker Louis Henderson will talk about his researches, thoughts and the idea of presentation of the joint work „Op-Film: An Archaeology of Optics“.

Wed 8 November, 7 pm– Lecture

Herta Wolf: Aimé Laussedat's Métrophotography. On the Historiography of a French Invention (DE)

Photogrammetry is a visualization process resulting from the technical and instrumental innovations of the early nineteenth century, which corresponds to the economic dictation of industrialization and is a universal image process that integrates different disciplines and research fields (such as astronomy, meteorology or the military sector).

The measurement method is a synthesis of cultural techniques and forms of knowledge, which could only be realized in a social sector, which, like the army, follows state orders. On the basis of the French origin of the photography-based measurement method and its developer, Aimé Laussedat, Herta Wolf aims to prove this thesis and show that not only the métrophotography but the (rhetoric of photography) itself belongs to the military knowledge base and to an innovative training facility such as the Paris École Polytechnique.

Herta Wolf is a professor for the History and Theory of Photography, from 1994 to 2010 she taught at the University of Duisburg-Essen, since 2010 at the Art History Department at the University of Cologne.

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Funders, Supporters and Partners

The works in this show have been co-commissioned by Gasworks London and the Contour Biennial 8, Mechelen, 2017

SCREENING ROOM – is a project supported by the Ministry of Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia

Cultural Office of the City of Cologne
Deltax Contemporary
Hotel Chelsea Cologne

About the Temporary Gallery

The Temporary Gallery was founded in 2008 as a non-profit art institution. Five years later it was recognized by the city of Cologne as a Centre for contemporary art. Its program includes individual and group exhibitions of contemporary artists and thematic fields, which have an extraordinary high artistic-historical and social relevance. In addition to regular co-operation with international guest curators and local and regional universities, the Temporary Gallery focuses on discourse-oriented and practical issues in the fields of the current arts.

Information

Temporary Gallery
Centre for contemporary art e.V.
Maritiuswall 35, D 50676 Cologne
T +49 221 302 344 66
E info@temporarygallery.org
www.temporarygallery.org

Opening times

Thu & Fri 11 am-6 pm, Sat & Sun 1-5 pm
No admission, Events: 2,50 Euro / members free

Temporary Gallery

Press images

For receiving hi-res press images, please contact:
Baptist Ohrtmann, bo@temporarygallery.org



Op_Karte.tif (2,1 MB)

Image on invitation card
2017

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Santiago Álvarez, 1966



Op_01.jpg (954 KB)

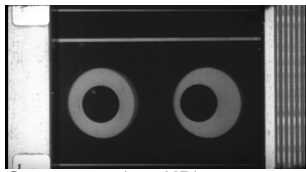
Filipa César & Louis Henderson
Sunstone, 2017

Single-channel video (16mm, footage and digital,
transferred to HD), colour and sound
34:43 min

Courtesy: the artists

Copyright: Noticiero ICAIC Latinoamericano,
Santiago Álvarez, 1966

Co-commissioned by Gasworks, London,
and Contour Biennale 8, Mechelen, 2017



Op_01a.jpg (225 KB)

Filipa César & Louis Henderson
Sunstone, 2017

Single-channel video (16mm, footage and digital,
transferred to HD), colour and sound
34:43 min

Courtesy: the artists

Copyright: Noticiero ICAIC Latinoamericano,
Santiago Álvarez, 1966

Co-commissioned by Gasworks, London,
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Op_02.jpg (1,2 MB)

Filipa César & Louis Henderson
Sunstone, 2017

Single-channel video (16mm, footage and digital,
transferred to HD), colour and sound
34:43 min

Courtesy / Copyright: the artists

Co-commissioned by Gasworks, London,
and Contour Biennale 8, Mechelen, 2017



Op_03.jpg (1,5 MB)

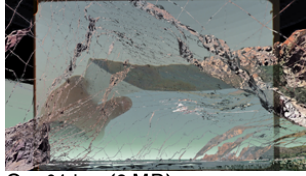
Filipa César & Louis Henderson
Sunstone, 2017

Single-channel video (16mm, footage and digital,
transferred to HD), colour and sound
34:43 min

Courtesy / Copyright: the artists

Co-commissioned by Gasworks, London,
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Op_04.jpg (2 MB)

Filipa César & Louis Henderson
Sunstone, 2017
Single-channel video (16mm, footage and digital, transferred to HD), colour and sound
34:43 min
Courtesy / Copyright: the artists
Co-commissioned by Gasworks, London, and Contour Biennale 8, Mechelen, 2017



Op_05.jpg (1,4 MB)

Filipa César & Louis Henderson
Sunstone, 2017
Single-channel video (16mm, footage and digital, transferred to HD), colour and sound
34:43 min
Courtesy / Copyright: the artists
Co-commissioned by Gasworks, London, and Contour Biennale 8, Mechelen, 2017



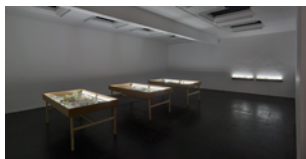
Op_06.tif (2,8 MB)

Filipa César & Louis Henderson
Sunstone, 2017
Single-channel video (16mm, footage and digital, transferred to HD), colour and sound
34:43 min
Courtesy / Copyright: the artists
Co-commissioned by Gasworks, London, and Contour Biennale 8, Mechelen, 2017
Photo: Simon Vogel, Cologne



Op_07.jpg (3,4MB)

Filipa César & Louis Henderson
Refracted Spaces, 2017
4 display tables; wood, neon tubes and electric; with archival materials, naval charts, blueprints of light houses, fragments of Fresnel lenses
Dimensions variable
Courtesy: the artists
Copyright: Gasworks, London, and Contour Biennale 8, Mechelen
Photo: Simon Vogel, Cologne



Op_08.jpg (1,4 MB)

Filipa César & Louis Henderson
Refracted Spaces, 2017
4 display tables; wood, neon tubes and electric; with archival materials, naval charts, blueprints of light houses, fragments of Fresnel lenses
Dimensions variable
Courtesy: the artists
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Photo: Simon Vogel, Cologne